

ANMANA

NEWSLETTER OF THE ANN ARBOR ANIME ORGANIZATION

NUMBER 1, MARCH 1988

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**GIANT GORG
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LUPIN III**

And More!

FREE TO ALL MEMBERS



UP FRONT

Editorial Blather

by Tim Eldred

Okay, here we go...

This is the first of what I hope will be a successful run of ANIMANIA newsletters. Our new name for the club and the newsletter was suggested by George DeLamater. Unless anyone objects, I think it will serve us well.

So welcome to ANIMANIA! Each issue of this monthly newsletter will contain news from the Japanese Animation Industry, the fan activities, and what will be shown at our next meeting. For instance, elsewhere in this issue you can find material on the anime to be shown at the April 1988 meeting. Dig in.

Now, this first issue is free to all who attended the March 1988 meeting, but as of number two, our paid/unpaid membership format comes into play...so if you like what you see, get those five dollars in and guarantee yourself a whole year of information.



The Future

As promised in last month's handout, we're establishing submission policies for ANIMANIA, so here they are: your contributors are not only welcome, they are desperately needed. If you're a paid member, contribute whatever you can produce. Want that piece of artwork that's been sitting all alone in your sketchbook to see the light of day? Want to talk about something in or out of the animation industry? Got an idea for a new way to do things? Want to print your review of a certain TV show or film? Want to open the floor to discussion of a topic of interest? That's exactly what ANIMANIA is for.

Your harried President can supply some things, to be sure, but one person's material is hardly adequate reflection of club spirit. So make a move and get something in. Deadlines are always the first day of the month. Let's show some people what we can REALLY do!

Tape Dubbing Policy

So now that you've found an interest in Japanese animation, how do you go about getting some to watch between meetings? Simple: ASK for it.

A few members of our group have begun assembling their own anime collections and are only too happy to offer video copies of what they've got. Mike Nagara currently has custody of the "official" club library, so he's one guy to talk to.

Myself, I've been remiss in announcing my own copying policy, however, so here it is at last: I am willing to dub anything for anyone with a blank tape and the guts to ask for it. I know this is a dangerous attitude, as I am bound to be flooded with requests one of these days. I own three VCR's, though, so I can handle virtually anything. But a few limitations must be observed:

First, I have to ask that no one give me

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more than three tapes to dub per month. If you give them to me in June, they should be returned to you at the July meeting unless special arrangements are made to do so ahead of time.

Second, only certain brands of videotape are acceptable: TDK, Maxell, Scotch, Fuji, and BASF. I've garnered enough experience to learn that just about every other brand is inferior and can clog up or damage a video machine. That results in repair costs for me and long waits for you and everyone else on my trading list. For best results, I stick with high grade versions of TDK, Scotch, and Maxell, but that's up to you. I do not have any Beta machines, however, so you will save yourself mucho embarrassment by going with VHS.

Third, my video list is within this very newsletter. It is complete as of the date at the top, but new stuff is always rolling in from somewhere, so watch for updates.

State of the Industry

1988. An interesting time to enter anime fandom. Things are not what they once were in Japan, and it may be a while before they get back to it. Based on current trends, it appears as if the anime "boom years" are over, at least for now.

The release of MOBILE SUIT GUNDAM in 1979 did exactly what STAR WARS did to America—spawned a host of imitators, some of which actually improved on the philosophies that first program introduced: believability and realism. Prior to GUNDAM, SF anime was largely comprised of giant robot super hero shows that became increasingly similar as time went on.

Throughout the early and mid '80's, however, the depths of creativity were plumbed for fantastic results as one series after another exploded onto Japanese television, each expanding the boundaries of just how good it can get.

But these days, TV anime is losing steam. Oddly enough, it isn't attributable to lack of material. There is and will always be a staggering amount of Manga, Novels, etc. with enough of a following to base a good series on. The problem these days is money.

According to an insightful interview with the editor of ANIMAGE in ANIMAG No. 2, the number of new TV projects is decreasing rapidly since the toy companies that fund most of the shows are losing overseas sales power with their spinoff products. In other words, Americans can't afford to buy as many of their imports any more. You see? That recent yen hike doesn't just affect buying power. It affects trading power.

So why is anime still coming out at all? Because while the TV market is dwindling, the home video market is steadily taking over. Video-only productions are currently enjoying a level of sales very similar to the black and white comics explosion here. Just like that event, however, only a

handful of these new projects remain noteworthy for very long. The video market is much cheaper to produce than a full-length TV show with all the trimmings, so as a result, many newcomers find it easy to get into the game.

Many of these new videos do very little to expand the borders of creativity. Some appear even to be blatant copies of existing material. It will take time for things to stabilize, so for now the "leading edge" of anime quality will remain a soft one.

With the amount of creativity still to be tested, however, there will be more to watch for in the future. It is entirely possible that publishing companies will start backing new projects. When that becomes the norm, the standards should start to rise and an entirely new "anime boom" will begin. For now we can only wait.

On the home front, things aren't quite so bleak. Despite the decreasing amount of new material coming from Japan, American fandom still has an incredible volume of stories and products to enjoy. The quality of fan-produced material about anime has taken a dramatic leap in the last two years, and availability of information is higher than ever.

At long last, anime has finally caught on in this country. No longer do we huddle in tiny little rooms around a TV blaring someone's sixth-generation copy of a CAPTAIN HARLOCK episode. Today, Japanese animation is an established mainstay at SF conventions, comic stores, toy stores, and even some flattering imitations on American TV.

Yes, the networks are finally taking the Japanese lead to produce such high-quality programs as GALAXY RANGERS, STAR COM, THE REAL GHOSTBUSTERS, DUCK TAILS, and even the live-action CAPTAIN POWER. So while we await the next wave from overseas, we can watch both a rise in quality on our own shores and a wealth of past achievements from theirs.

1979	1980	1981	1982	1983	1984	1985	1986
GATCHAMAN II	GATCHAMAN F	MUTE-KING	AC-ROBUNCH	URASHIMAN		GODMAZINEER HOKUTO NO KEN	
GALAXY EXPRESS 999		DR. SLUMP					DRAGONBALL
CYBORG 009		QUEEN MILLENNIA	TECHNOVYAGER	MOSPEADA	MECHADOC	TRANSFORMERS	
MOBILE SUIT GUNDAM	TRAIDA G7	TAIOIYA	XAMBUNGLE	GOVARIAN	STARZANS	GALATT	SPT LAVZNER
LUPIN III (2nd SERIES)		TOMORROW'S JOE II	URUSEI YATSURA				IKKIMAN
YAMATO II		MIGHTY ATOM		SPACE COBRA	DORVACK	LENSMAN DANCUGAR	G.I. JOE
CAPTAIN FUTURE		YAMATO III	GODMARS	DUNBINE	L-GAIM	ZETA GUNDAM	DOUBLE ZETA
THE ULTRAMAN		GOLD LIGHTAN		SRUNGLE	GALVION	DETECTIVE HOLMES	SPACESHIPSAGITTARIUS
DARTANILUS	GOD SIGMA	GO LION	DAIRUGGER XY	ALBEGAS		LUPIN III PART 3	TOBIKAGE
	BALDIOS	GO SHOGUN		CAT'S EYE	CAT'S EYE II	DIRTY PAIR	ROBOTAN
	IDEON	BRAIGER	BAXINGER	SUSRANGER	LACARION		SAINT SEIYA
		DOUGRAM		VOTOMS	GIANT GORG		
			MACROSS	ORGLUSS	SOUTHERN CROSS		
			SSX	VIFAM	BISMARCK		

MOVIES AND MONTH OF RELEASE

TRITON OF THE SEA (7)
 GALAXY EXPRESS (8)
 LUPIN III: CAGLIOSTRO
 CASTLE (12)
 TOMORROW'S JOE (3)
 PHOENIX 2772 (3)
 BE FOREVER YAMATO (8)
 CYBORG 009 (12)
 TOMORROW'S JOE II (7)
 GUNDAM II (7)
 ADIEU GALAXY EXPRESS (8)
 BALDIOS (12)
 MOBILE SUIT GUNDAM I (3)
 YAMATO: THE NEW JOURNEY (3)
 TOMORROW'S JOE II (7)
 GUNDAM II (7)
 ADIEU GALAXY EXPRESS (8)
 BALDIOS (12)
 GUNDAM III (3)
 QUEEN MILLENNIA (3)
 GOSHOGUN ETRANGER (4)
 SPACE COBRA (7)
 IDEON (7)
 DR. SLUMP SPACE OPERA (7)
 MY YOUTH IN ARCADIA (7)
 TECHNOPOLICE 21C (7)
 FUTURE WAR 198X (10)
 GDDMARS (12)

URUSEI YATSURA: ONLY
 YOU (2)
 CRUSHER JOE (3)
 FINAL YAMATO (4)
 URUSEI YATSURA:
 BEAUTIFUL DREAMER (2)
 NAUSICAA (3)
 MACROSS: DO YOU REMEMBER LOVE (7)
 LENSMAN (7)
 URUSEI YATSURA:
 REMEMBER MY LOVE (1)
 DAGGER OF KAMUI (3)
 LUPIN III: LEGEND OF BABYLON GOLD (7)
 ODIN (8)
 URUSEI YATSURA: LUM THE FOREVER (2)
 HOKUTO NO KEN (3)
 ARION (3)
 WINDARIA (7)
 PROJECT AKO (7)
 LAPUTA (8)
 TIME STRANGER (12)

ANIME TIMELINE

This chart depicts, in broadest possible terms, the flow of anime programs throughout the "boom years" of 1979 to 1986. Specifically highlighted here are sci-fi and adventure anime, including terebi series and theatrical releases. (Omitted are anime programs from different genres, such as sports and family shows, which far outnumber the fantasy-oriented ones.)

The OVA market exploded in 1983 and will be documented here next issue.

ANIME IN 1987:

(Number in parenthesis indicates month)

Number of new shows broadcast:
 1979: 5
 1980: 8
 1981: 10
 1982: 8
 1983: 12
 1984: 14
 1985: 7
 1986: 8
 1987: 4

Shows ending: GI JOE (3), GUNDAM DOUBLE ZETA (1), SAGITTARIUS (10)
 New shows: DRAGONAR (2), HOKUTO NO KEN 2 (3), CITY HUNTER (4), ZILLION (4)
 Note: of these new shows, DRAGONAR, KEN 2, and ZILLION have recently ended.
 Movies: WINGS OF HONNEAMISE (3), DIRTY PAIR "PROJECT EDEN" (3), SAINT SEIYA (7), DRAGONBALL (7), LUPIN III: PLOT OF THE FUNAI CLAN (12)

Disclaimer: This list is compiled from material published in the 1986 and 1988 ANIMEDIA DIARIES. It is complete as to the best of my translation ability. (In other words, expect at least one or two things to be missing somewhere.)

WATCH YOUR LANGUAGE

A beginner's guide to learning Japanese

It goes without saying that the first hurdle you've got to jump when watching anime is that old demon, the language barrier. The Japanese language is vastly different from ours in many aspects, not the least of which is the fact that the Japanese commonly use three distinctly different alphabets rather than just one. Each alphabet was developed at a different historical time frame for different purposes. Almost any Japanese person will be fluent in all three, whereas an American is only required to learn a single alphabet. Little wonder the standards of education are so much higher there.

With such a volume of language to learn, it can be overwhelming to start from the bottom, so few people are brave enough to try. Fortunately, it isn't impossible. Remember, there are three alphabets to choose from. The oldest one, Kanji, is made up of thousands of characters held in common with the Chinese alphabet. Kanji is chiefly used when stating words or thoughts ingrained in the Japanese vernacular for centuries. But we're not starting with that.

The second alphabet, Hiragana, is only composed of forty-four characters, but is used for simpler Japanese words of more primary meanings. You've got to know what the words mean before you can read Hiragana. But we're not starting with that.

The alphabet we're starting with is Katakana. This is the most recently-developed of the three, and is used for foreign words that are incorporated into the Japanese language. Katakana entered mainstream usage when modern technology began to enter the world market and it became necessary for the Japanese to develop stronger trade with other nations. Fortunately for us, most words written in Katakana are relevant to anime-technological words like computer, robot, and animation mean the same things to both countries are pronounced almost the same way.

Katakana is also used for apocryphal words and names, from GUNDAM to ORGUSS to VOTOMS...so an able anime fan who wants to gain some real insight into their hobby has much to gain by learning to use this alphabet.

It can be done in the space of a few hours, and read fluently in very little time. Presented here is the entire Katakana alphabet, which consists of forty-four characters (which correspond to those of the Hiragana alphabet). Most of these characters are equipped with small modifier marks that expand the use of each character. For example, the character pronounced KA is altered to GA when a modifier (which looks like a quotation mark) is added. HA is changed to PA when another modifier (which looks like a degree symbol) is added, and so on.

The main thing to remember throughout the learning process, however, is that the Japanese language is still vastly different in structure and pronunciation than the Latin-based languages developed in European coun-

tries. Katakana was created as a compromise to allow Latin-based words into the Japanese vocabulary, and there are many ways to interpret virtually any Katakana word.

For instance, the word VALKYRIE, which was used in the now-famous MACROSS series is spelled this way in Katakana:

バルキリ

When freely translated using a Katakana guide, it comes out BARUKIRI. How do you get VALKYRIE out of that? First, remember that Japanese always substitute R's for L's and B's for V's. Based on these rules, you could translate it to

VALUKILI. But that still doesn't quite cut it. The only answer is compromise and educated guessing. At the end, you can come up with VALUKIRI, and only one more step of transliteration gives you the final product.

As you can see now, Katakana comes with a wealth of particulars that can go either way in many cases. Some of the more common problems will be discussed in future language columns, but for now you have the basics to learn. This is a simple lesson in just how complex the Japanese language is, but it will give you a valuable edge toward understanding how to use it.

"BEGINNERS GUIDE TO READING JAPANESE" KATAKANA CHART (カタカナ)

ア A	シ SHI ジ GI	ヌ NU	メ ME
イ I	ス SU ズ ZU	ネ NE	モ MO
ウ U	セ SE ゼ ZE	ノ NO	ヤ YA
エ E	ソ SO ゾ ZO	ハ HA BA PA	ユ YU
オ O	タ TA ダ DA	ヒ HI BI PI	ヨ YO
カ KA ガ GA	チ CHI ヂ GI	フ FU BU PU	ラ RA
キ KI ギ GI	ツ TSU ヅ ZU	ヘ HE BE PE	リ RI
ク KU グ GU	テ TE デ DE	ホ HO BO PO	ル RU
ケ KE ゲ GE	ト TO ド DO	マ MA	レ RE
コ KO ゴ GO	ナ NA	ミ MI	ロ RO
サ SA ザ ZA	ニ NI ニ	ム MU	ワ WA ウ

As a starting exercise, use the Katakana guide to translate these words:

ガンダム
マクロス

ルパン
ヤマト
アニメ

Glossary of Jargon

Like all hobbies, the Japanese animation industry abounds with its own special terminologies. Below are helpful terms that have entered the mainstream of fandom. Learn them and you'll sound smarter than most of your friends.

ANIME: General term used to encompass virtually all aspects of Japanese animation from movies to TV shows to products. This is an anime newsletter. Mike Nagara is an anime junkie.

TEREBI: shortened form of the word television. Used to the same extent as the word 'Telly' in Britain. In English, TEREBI would be properly spelled TELLEVI, but the Japanese form of the word has gained stronger usage in American fandom.

BGM: Abbreviation for Background Music. Refers to the musical soundtrack in films and shows. If you wanted to buy a soundtrack album to MACROSS, you'd refer to it as the MACROSS BGM ALBUM. (Though if you just say MACROSS BGM, most fans will know what you mean.)

EYECATCH: That neat little three-to-five second TV bit used in anime programs to go into and out of a commercial break.

ANIMAGE, ANIMEDIA, ANIMEC, NEWTYPE, OUT: Anime trade magazines published in

Japan. Each magazine can be had in America, although usually for hefty prices. ANIMAGE, NEWTYPE, and ANIMEDIA usually provide the best coverage of the latest anime news, but all magazines are useful to some extent and usually come with a nice variety of inserts, such as booklets, posters, stickers, etc. Other more esoteric magazines can also be found, such as ANIME V (which spotlights video releases), A-CLUB, or the defunct MY ANIME, THE ANIME, and GLOBIAN.

B-CLUB, HOBBY JAPAN, MODEL GRAPHICS: Hobby magazines published in Japan. Although they present modelling techniques and hobby news on several levels, anime modelling is always their most popular feature. Even if you're not a modeller, these magazines are often extremely helpful in providing information on shows or characters.

OVA: Abbreviation for Original Video Animation. Also called OAV. General term for anime features produced specifically for the home video market. OVA's have become increasingly common in the last two years, though the quality is sporadic because of the low cost of production and lack of originality on the part of new talent.

MANGA: Japanese word for comics,

literally translated as 'irresponsible pictures.' The Manga industry is even stronger than anime, and many anime features are based on popular manga, such as HOKUTO NO KEN, DR. SLUMP, URUSEI YATSURA, and even PERFECTUAL EARTH DEFENCE FORCE.

ROMAN ALBUM: A type of book published about a specific TV series or film. Roman Albums came out in great velocity throughout the anime "boom years," but few are published these days. In their time, the Roman Albums set the standard for quality coverage of anime projects.

MOOK: Another type of publication based on a film or series. (Mook is a fusion of Magazine and Book.) Mooks have supplanted Roman Albums in recent years as the standard package for this type of product.

MECHA: Catchall term for the machinery designed for a show, from handguns to vehicles to giant robots.

NIPPON SUNRISE, TATSUNOKO, TOEI, TOKYO MOVIE SHINSHA (TMS): The largest film companies in the anime industry. They are responsible for the majority of mainstream anime with Nippon Sunrise holding a slim lead in the number of properties. (Note: as of late 1987, their name was shortened to SUNRISE, INC.)

APRIL MEETING SCHEDULE

Among the regular features in this and future issues of ANIME ANALOG will be a run-down of what's coming up in the way of programming for our meetings. An oral description of what's happening on the TV screen will always be available, but you can get ahead of the game by reading up on the stuff now.

On tap for our April meeting:
GIANT GORG episodes 3 and 4
PROJECT AKO part 2
CITY HUNTER episode 1
LUPIN III episode 1
HOKUTO NO KEN the movie

GIANT GORG

By this time, you will have seen episodes 1 and 2 of this intriguing series, so you'll be somewhat familiar with the setup. But here are the characters again, just to make sure we're covered.

So what's so special about GIANT GORG? For me, it's the sheer integrity of art and story combination. There's something very compelling about the plot despite the somewhat hokey appearance. The overall flavor is that of a James Bond thriller given a fresh, high-tech twist by the inclusion of a giant robot holding more secrets than anyone can guess at the first look. GORG is also fraught with some of the most teeth-clenching cliffhangers I've seen for a long time.

The other thing, of course, is the animation, which approaches theatrical quality. (Surprising even for the Japanese standards when you consider how fast they have to work to keep a weekly series going; usually many corners have to be cut on the animation but not in this show.) This is mainly attributable to the storytelling ability of Yoshikazu Yasuhiko. 'YAS,' as he prefers to be called, is among the most respected Manga artists in Japan. His past credits include character designs for MOBILE SUIT and ZETA GUNDAM, and spearheading the movie ARION, which was based on his Manga of the same name.

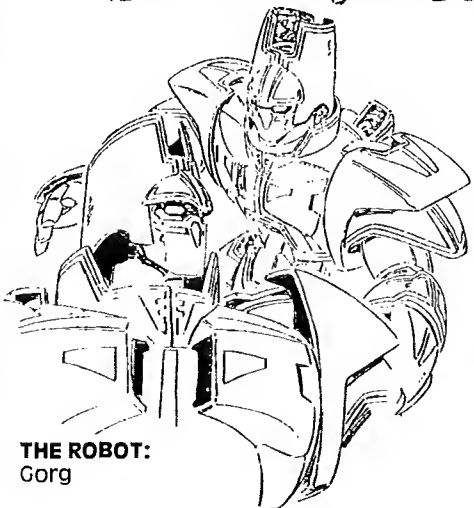


THE GOOD GUYS:

Left to Right-Aroy, Sara, Doris Wave, Sencho (rear), Tagami Yu, Dr. Wave, Dominic, Guerilla Leader, Argos (dog).

THE BAD GUYS:

Left to Right-GAIL: Rod Balboa, Roy Balboa, Hitman Jeff, Cougar Connection: Lady Lynx, Davey



THE ROBOT:
Gorg

PROJECT AKO PART 2

Find a safe hiding place, because AKO, BKO, and the loudest anime character ever drawn, CKO, are back! Sometime after the near-holocaust of PROJECT AKO Part One, we find that the plot is thickening again as the Captain and 'D' implore AKO to help them get their ship running again to return them to their home planet.

Will they make it? Not if 700 government agents have anything to say about it.

A full synopsis of PROJECT AKO PART TWO can be read in the 1988 CAPRICON anime program.

CITY HUNTER

One of the newer entries into the anime mainstream, CITY HUNTER is the story of a down-and-out P.I. named Rio Saiba; a man with two obsessions: guns and women.

Similar to LUPIN III but slightly closer to home, CITY HUNTER came from the most popular weekly Manga in Japan, SHONEN JUMP (which also produced HOKUTO NO KEN). Written and illustrated by Tsukasa Hojo, who

created CAT'S EYE and brought it to anime in 1983, CITY HUNTER bounces back and forth between slapstick comedy and gritty drama. Rio is the pervert's pervert, chasing anything even remotely female...but when he's got a gun in his hand, he's all pro.

Episode 1 of CITY HUNTER will be shown. A synopsis can be seen in the CAPRICON '88 Anime program.

LUPIN III

Right on the tail of CITY HUNTER comes everyone's favorite fugitive. This is the very FIRST episode of the LUPIN III series from way back in 1971. Prior to this, LUPIN had only been animated in a crude 1969 pilot film. For such an early time frame, however, the characters are remarkably well-realized, having come from the famous Manga by Monkey Punch, that was in existence long before.

The opening theme music is notably amusing, as well.

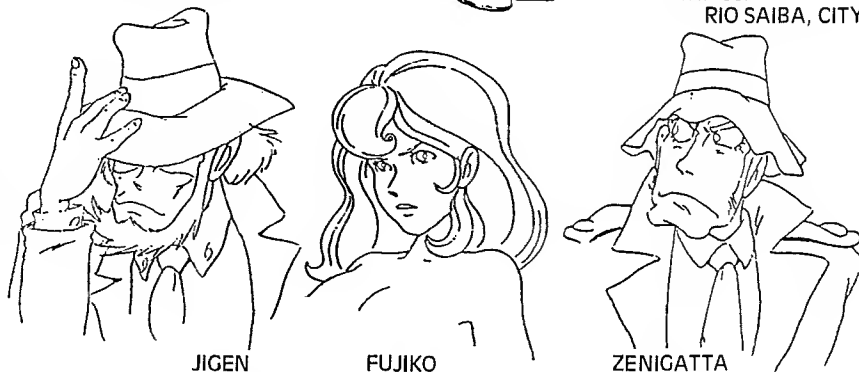
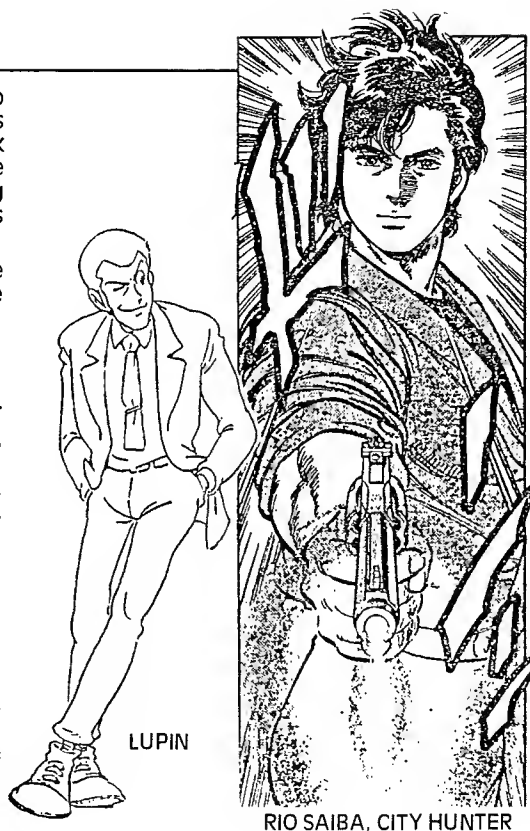
Synopsis of episode 1 courtesy Ray Elliot:

In this episode, Lupin, Jigen, and Fujiko work together to destroy a Mafia gaming organization running a European road race.

The gang boss knows that Lupin is out to destroy his operation and sets up several traps along the race route to get him. During the race, Fujiko is captured by the gang inside their headquarters.

To rescue her, Lupin pulls off the first of two great car switches with Jigen. Of course, Lupin rescues Fujiko and destroys the gang's headquarters. At the same time, Zenigatta is in a car in the race to see what Lupin is up to.

Lupin wins the race and the gang tries to kill him. They fail and Lupin destroys the racetrack (and the general vicinity). Fujiko then turns Lupin over to Zenigatta in return for his destruction of a warrant on her. Lupin escapes, however, and rides off into the sunset with Fujiko.



HOKUTO NO KEN: THE MOVIE

Helpful information for the uninitiated. Condensed from material courtesy Robert Gibson.

Hokuto No Ken began as a Manga in 1983 written by Yoshiyuki Okamura (who goes by the pen name of Bronson) and illustrated by Tetsuo Hara. The KEN TV series began in 1984 and quickly became popular. Its following remains tremendous both in the States and Japan.

The Story: the art of Hokuto Shinken (Great Bear God-fist) is a form of mystical martial arts which is taught by father to son and is used in times of chaos to defend the weak and restore order. It has been carried down thusly for almost 2000 years.

The current master of the art, Ryuken, foresees a time of crisis and goes about adopting sons to pass Hokuto Shinken on to: Raoh, Jaggi, and Kenshiro. (A fourth son, Toki, is featured prominently in the TV series) Unlike Kenshiro, Raoh and Jaggi become obsessed with the power they gain, but Ryuken realizes there can be only one master and knows that fate will decide which of the sons will fulfill the destiny.

As time progresses, Jaggi becomes jealous of Kenshiro, Raoh becomes more self-centered, and Ken falls in love with a beautiful woman named Yuria. Then the bombs go off and the world is a mess. The year is 199X.

Raoh sees the holocaust as his time of ascension and kills Ryuken. This is the first time in 2000 years that the law of Hokuto Shinken has been broken.

Another martial artist, Shin, covets Yuria and challenges Ken to a fight. Shin defeats Ken (who really didn't wish to fight a former friend) and decorates Ken's chest with the marks of his order's stars (the big dipper) using only his fingers. Shin takes Yuria away and leaves Ken for dead in the desert.

The world after the holocaust is populated by pockets of civilization

restarting, but under constant siege by the rabble of humanity, men who prey on the weak for their own purposes. The normals attempt to fight back but need leadership, and there are rumors of such a man, a savior to bring them back from the brink: a man with seven scars on his chest.

The Characters:

KENSHIRO: youngest of Ryuuken's adopted sons, his fighting style is "Kanasi fist" (sad fist) because he is reluctant to use it unless necessary and, because of his position as successor of Hokuto Shinken, he has seen many of his friends die to push him forward.

He is the protector of the innocent, the weak, and especially the children, seeing them as the future of civilization. He is a very, very good fighter, the best of the brothers in raw talent. Unfortunately, he is not decisive enough in certain circumstances and his mistakes sometimes come back to haunt him. He is often just a few seconds too late to save a friend's life, thus giving him motivation to do what he must and adding to the guilt he carries with him.

LYNN: a child with unexplained psychic powers whose parents were killed when she was very small and the trauma of watching them die left her unable to speak. Ken used Hokuto Shinken to cure her, and has looked after her ever since.

BART: (pronounced Batto) an adolescent with a penchant for thievery, he has followed Ken ever since their first meeting and is excellent at getting into trouble.

JAGGI: the least skilled in martial arts, Jaggi prefers to rely on technical devices, such as motorcycles and shotguns. After losing succession to Kenshiro, Jaggi challenged him to a fight and was instantly beaten. To gain revenge, he pushed Shin's insane love of Yuria further and set him against Ken. To further antagonize his hated brother, Jaggi poked the northstar constellation in his own chest and travelled the land trying to ruin Ken's reputation.

RAOH: since childhood, Raoh has seen himself as the "strongest of all" and now seems to have achieved that status. He is probably the most powerful man left alive after the holocaust, and lords it over all under the title of "Kenou" (King fist). He is a massive man and rides a huge horse named Ko Kuo (Black King) and is the undisputed master of Hokuto Shinken...or so he thinks.

SHIN: a friend, turned rival of the young Kenshiro. Shin is a master of Nanto sei Ken, which is the opposite fighting style of Hokuto Shinken. Unlike Hokuto Shinken, Nanto sei Ken is an open school and is patterned after a Shaolin temple. Masters of this style are held in the sway of one aspect of their personalities (given as the name of a star) and each takes a name akin to their style. Shin was driven insane by his love for Yuria and had "Jun Sei" which meant he would die a martyr's death for love.

REI: another master of Hokuto Shinken, Rei meets Ken while searching for his sister, who was kidnapped by a man with seven scars on his chest. The culprit turns out to be Jaggi and together Ken and Rei track her down. Rei is somewhat cocky, has a sarcastic wit, and takes a certain pleasure in killing his opponents.

AIRI: Rei's sister. When rescued from Jaggi, she is blind, but Kenshiro heals her. Because of her past abuse, she has little self-worth and will not defend herself.

Note: viewing of the HOKUTO NO KEN TV series will begin at our May meeting, at which point we will pick up where the movie leaves off. Story details will be presented right here next month!



REI



AIRI



JAGGI

RAOH



SHIN



YURIA

CURRENT MEMBERSHIP

This is the membership list based on attendance at the February 1987 meeting. If your name is spelled wrong, incomplete, or just plain missing, you know what to do! A star (*) indicates that you are a paid member as of the February meeting.

Chris Attarian
3490 Gettysburg
761-7086

Jason Boss (acting secretary)
3336 Williamsburg
Ann Arbor, MI 48108
971-5336

Andrew Claydon
917 South Forest
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996-2396

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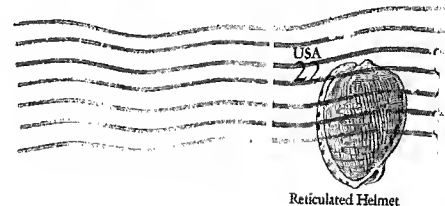
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Note: if you are not currently listed in the membership and would like to be, notify Tim Eldred either at the next meeting or by other means. Everyone is welcome to join ANIMANIA, but only paid members will receive this newsletter.

NEXT MEETING: APRIL 16, 1988 7:00 pm 2927 Burlington Court

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